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Larry Cohen

Lawrence George Cohen (July 15, 1936[a] – March 23, 2019) was an American filmmaker. He originally emerged as the writer of blaxploitation films such as *Black Caesar* and *Hell Up in Harlem* (both 1973), before becoming known as an author of horror and science fiction films — often containing police procedural and satirical elements — during the 1970s and 1980s. His directorial works include *It's Alive* (1974) and its sequels, *God Told Me To* (1976), *The Stuff* (1985) and *A Return to Salem's Lot* (1987).

Early in his career, Cohen was a prolific television writer, creating series such as *Branded*, *Blue Light*, *Coronet Blue*, and *The Invaders*. Later on he concentrated mainly on screenwriting, including *Maniac Cop* and its two sequels; *Phone Booth* (2002); *Cellular*; (2004) and *Captivity* (2007). In 2006, he returned to the directing chair for Mick Garris's anthology series *Masters of Horror*, directing the episode "Pick Me Up".

In 2017, Cohen was the recipient of a Lifetime Achievement Award from the Fantasia International Film Festival.

Larry Cohen

Cohen in October 2010

Born	Lawrence George Cohen July 15, 1936[a] New York City, U.S.
Died	March 23, 2019 (aged 82) Beverly Hills, California, U.S.
Alma mater	City College of New York
Occupations	Screenwriter · film director · producer
Spouses	Janelle Webb (div. 1980) Cynthia Costas (m. 1994)
Children	2
Relatives	Ronni Chasen (sister)

Early life

Lawrence George Cohen was born in Manhattan, New York City, on July 15, 1936.[a] His family was of Jewish ancestry.[4] His sister, Ronni Chasen, was a publicist who worked with him beginning early in his film career. He moved to the Riverdale section of the Bronx in New York City at an early age.

Cohen exhibited a voracious appetite for films as a child, visiting the movie theaters at least twice a week, and most of them being double features, the young Cohen managed to consume at least four movies a week. He was a fan of the hard-boiled and film noir movies that featured actors such as Humphrey Bogart and James Cagney; films that were penned by the likes of Raymond Chandler and Dashiell Hammett. Cohen was especially a fan of director Michael Curtiz, whose films include *The Adventures of Robin Hood*, *Casablanca*, and *Dodge City*.

He majored in film studies at the City College of New York.[3]

Career

Early work

During the 1950s Cohen worked for the NBC television network, where he learned how to produce teleplays, and shortly afterward began writing his own television scripts. He created the TV series *The Invaders* and also scripted episodes of *The Defenders* and *The Fugitive*.[5]

Cohen began his career as a writer for well-known television series, concentrating his efforts on the crime and detective genres. He penned several episodes of *The Defenders* (1964) — which starred E.G. Marshall — one episode of *Espionage* (1964), and episodes of *The Fugitive* (1964–65). Other writing credits during the 1950s and 1960s included the fantasy-suspense anthologies *Kraft Television Theatre* (1958) and *Kraft Suspense Theatre* (1965), the espionage TV series *Blue Light* (1966) starring Robert Goulet and *Coronet Blue* (1967) starring Frank Converse, and the science-fiction TV series, *The Invaders* (1967–1968).

In 1966, he wrote the screenplay to the Western film *Return of the Seven* (also known as *Return of the Magnificent Seven*), a sequel to the 1960 film *The Magnificent Seven*, which had the return of Yul Brynner as gunslinger Chris Adams.

Four episodes he wrote for *Blue Light* were edited together to create the theatrical film *I Deal in Danger*, released in December 1966. He also created the Western TV series *Branded* (1965–1966) and was the co-creator with Walter Grauman of *Blue Light*.

1970s

Although Cohen continued to write TV and film scripts during the 1970s – such as *Columbo* – he further turned his hand to directing. His directorial debut was the 1972 comedy film *Bone* (aka *Beverly Hills Nightmare)* starring Yaphet Kotto. Cohen directed *Dial Rat for Terror* (1973) and *Housewife (1973)* before creating the *It's Alive* series in 1974. He wrote, produced and directed the horror film *It's Alive*, about a mutant monster baby that embarks on a killing spree. The film – an initial commercial failure – was re-released with a new and sharper advertisement campaign; it went on to become a moderate success, earning over $7 million for Warner Bros. and spawning two sequels, *It Lives Again* (1978) and *It's Alive III: Island of the Alive* (1987).[6]

Cohen followed-up *It's Alive* with the science-fiction serial killer film *God Told Me To* (1976), in which a New York detective investigates a spate of killings by apparently random people who say that God told them to commit the crimes. He concentrated his work predominantly within the horror genre throughout the 1970s and 1980s, often incorporating elements of crime, police procedural, and science fiction with scathing social commentary.

Cohen's *It's Alive* tells of a couple, Frank and Lenore Davis, who give birth to a mutated baby. The doctors and nurses at the hospital attempt to end the life of the deformed child, but it instead kills them and escapes. A police manhunt ensues as the fleeing mutation leaves dead bodies in its wake. Frank sees

the child just as Dr. Frankenstein saw his monster and assists the police.[7]

The emphasis in *It's Alive* is on the potential effects of chemicals to the ecosystem, and experimental prescription drugs that can be harmful to unborn babies. The score for *It's Alive* was composed by Bernard Herrmann, known for his contributions to many Alfred Hitchcock films, including *Psycho*, *North by Northwest*, and *Vertigo*. The welling strings, horn arrangements and harp glissandos throughout the film prefigure the soundtrack to Herrmann's final film score two years later for *Taxi Driver.* The cast includes John P. Ryan, Sharon Farrell, James Dixon, and Andrew Duggan.

It Lives Again (1978) picks up where the first one ended. More mutated babies are appearing around the country. Frank has now joined a renegade mob who are attempting to stop the government from killing these strange mutations. The emphasis in *It Lives Again* is on accepting one's child, even if it is born with deformities or disabilities. The score is again provided by Bernard Herrmann. The cast includes John P. Ryan, James Dixon, Andrew Duggan, and Frederic Forrest.

1980s

During the 1980s, Cohen directed, produced, and scripted a number of low-budget horror films, many of which featured actor Michael Moriarty. The first was *Q* – a.k.a. *Q: The Winged Serpent* (1982) — about an Aztec god known as Quetzalcoatl (the Winged Serpent) resurrected and nesting atop the Chrysler Building. The film is set in New York City, as was typical for Cohen, and sees two police detectives investigating a spate of killings in the city. The cast is headed by Moriarty and co-stars David Carradine, Candy Clark, Richard Roundtree, and James Dixon (another Cohen regular). The Chrysler Building scenes were actually shot on location in and around the building, including the inside and outside of the cone atop the edifice.

Cohen's next project with Moriarty was *The Stuff* (1985), in which an alien substance of sorts is found bubbling out of the ground. The Stuff is marketed at the general public, which rapidly becomes addicted to it. David "Mo" Rutheford, an industrial saboteur, played by Moriarty, is hired to investigate the origins of the Stuff and decides to destroy the product. The film co-stars Danny Aiello, Brian Bloom, Scott Bloom, Andrea Marcovicci, Patrick O'Neal, and Paul Sorvino. *Saturday Night Live* regular Garrett Morris plays Charlie W. Hobbs a.k.a. Chocolate Chip Charlie, a junk food mogul who assists Mo with his investigation. Cohen cast Moriarty in *It's Alive 3: Island of the Alive* (1987)—the third part of the *Alive Trilogy*—and again in *A Return to Salem's Lot* (1987), the unofficial sequel of Stephen King's novel and TV miniseries *Salem's Lot*. Cohen finished the 1980s with *Wicked Stepmother* (1989), in which the late Bette Davis made her last appearance.

1990s

Cohen began the 1990s with his film *The Ambulance* (1990) starring Eric Roberts. The film is set in New York City and is focused on Josh Baker (Roberts), an aspiring comic book artist, who investigates a string of disappearances: people who are picked up by a mysterious ambulance that never reaches the city hospital. *The Ambulance* features cameos by Stan Lee, Larry Hama and Jim Salicrup of Marvel Comics. He would direct only two other films during the 1990s, one being the Blaxploitation film *Original Gangstas* (1996), featuring Jim Brown, Pam Grier, and Fred Williamson. For most of the decade, Cohen concentrated on writing. He penned the remainder of the William Lustig *Maniac Cop* Trilogy – he had previously scripted *Maniac Cop* in 1988 – that features Robert Z'Dar as undead Maniac Cop, Matt Cordell, and B-Movie horror actor Bruce Campbell. He then provided the story of the third adaptation of

Jack Finney's 1955 science-fiction novel *The Body Snatchers*, a tale of alien invasion and paranoia: *Body Snatchers* was directed by Abel Ferrara and starred Forest Whitaker. Throughout the decade Cohen was further involved in various TV projects including *NYPD Blue* and the Ed McBain-inspired *87th Precinct: Heatwave*.

2000s

Cohen's output after the 1990s was less prolific and concentrated solely on scriptwriting, except for a brief return to directing with the *Masters of Horror* episode "Pick Me Up" (2006). His first project, *Phone Booth* (2002), became involved in a Hollywood bidding war, the script eventually ending up in the hands of Joel Schumacher.[8] *Phone Booth* was a commercial success with an estimated budget of $13 million and a worldwide gross of $98 million. The film starred Colin Farrell, Katie Holmes, Kiefer Sutherland, and Forest Whitaker; it was produced by David Zucker.

His next film, another action-crime thriller titled *Cellular* (2004), also featured phones and, like *Phone Booth*, it was a modest commercial success with an estimated budget of $25 million and a gross worldwide return of $50 million. *Cellular* starred Kim Basinger, Chris Evans, William H. Macy, and Jason Statham. *Cellular* was later re-made as *Connected* (2008), Cohen being credited with the story. He then scripted the horror-thriller films *Captivity* (2007) and *Messages Deleted* (2009); however, both films fared poorly on a critical and commercial level. Cohen nevertheless received acclaim for the above-mentioned *Pick Me Up*, which he directed for the Mick Garris TV series *Masters of Horror* (2006). The episode was written by splatterpunk-horror author David Schow, and starred Cohen regular Michael Moriarty.

In 2003, Cohen, together with production partner Martin Poll, was at the center of a lawsuit against 20th Century Fox, claiming the company had intentionally plagiarized a script of theirs titled *Cast of Characters* in order to create the Sean Connery-starring *League of Extraordinary Gentlemen* in 2003. According to the BBC, the lawsuit alleged 'that Mr. Cohen and Mr. Poll pitched the idea to Fox several times between 1993 and 1996, under the name *Cast of Characters*.'[9][10][11] *The League of Extraordinary Gentlemen* was an adaptation of the 1999 published comic book series by Alan Moore and artist Kevin O'Neill.[12]

In 2006, Cohen was included in the *Masters of Horror* TV anthology, which also included – but was not limited to – writers and directors as diverse as Dario Argento, Clive Barker, John Carpenter, Richard Chizmar, Don Coscarelli, Wes Craven, David Cronenberg, Joe Dante, Guillermo del Toro, Ernest Dickerson, Stuart Gordon, James Gunn, Sam Hamm, Tom Holland, Tobe Hooper, Lloyd Kaufman, Mary Lambert, John Landis, Joe R. Lansdale, Bentley Little, H.P. Lovecraft, Joe Lynch, William Lustig, Peter Medak, Lucky McKee, Kat O' Shea, Robert Rodriguez, Eli Roth, David Schow, and Tim Sullivan. It was created by Mick Garris for the Showtime cable network. Cohen's contribution was the segment *Pick Me Up*, based on a short story by David Schow, who also wrote the teleplay. It stars Fairuza Balk and Cohen regulars Laurene Landon and Michael Moriarty. *Pick Me Up* is the story of woman traveling on a bus that has broken down along a stretch of lonely two-lane blacktop. Enter two serial killers: Wheeler (Moriarty), a driver who picks up hitchhikers with the sole intent of killing them – and – Walker (Warren Kole), a hitchhiker who accepts lifts in order to find *his* victims. The two killers pair up and inventively murder all the passengers on the bus, save for Stacia (Balk), who has since gone her own way. Stacia eventually winds up in the middle of a serial killer turf war, a war over which killer will get her first.[13] *Pick Me Up* signaled a brief return to the director's chair for Cohen.

Josef Rusnak remade Cohen's *It's Alive* in 2009. Still awaiting a score on Rotten Tomatoes, the existing reviews are also very poor.[14] Even Cohen admitted that the remake was dreadful[15] and states: 'It's a terrible picture. It's just beyond awful'.[16] Cohen offered his 1974 script but remarks that it was completely ignored: "I would advise anybody who likes my film to cross the street and avoid seeing the new enchilada."[16]

Personal life

Cohen was married twice: to Janelle Webb, until their divorce in 1980; and then to Cynthia Costas, from 1994 until his death. He had two daughters.[3] His sister Ronni Chasen was murdered on November 16, 2010 in a drive-by shooting in Beverly Hills.[17]

Death

On March 23, 2019, Cohen died from cancer at his home in Beverly Hills, California, at age 82.[3][18]

The Stuff

Cohen's science fiction horror film and satirical social commentary *The Stuff* (1985) garnered mixed reviews, often being compared to Jack Finney's *The Body Snatchers* novel and the 1958 film *The Blob*. It has a moderate *fresh* rating of 73% on Rotten Tomatoes.[19] The *Apollo Movie Guide* remarks that *The Stuff* works on a purely visceral level, and that it further achieves a tongue-in-cheek social parody of a society that cannot help buying into the latest craze. Although *Apollo* praised the juxtaposition of Cohen's clever screenplay and Michael Moriarty's performance, it states that the film is not a classic. It does, however, award the film a modest Apollo Rating of 77/100.[20] The *Chicago Sun-Times*, on the other hand, sees *The Stuff* as a widely ambitious movie that fails mainly due to distracting glitches and a lack of plausibility, specifically, "What we have here are a lot of nice touches in search of a movie." *Chicago Sun-Times* rating: 1 1/2 stars out of 5.[21] *Bloody Disgusting* nevertheless awarded *The Stuff* 3 stars out of 5, pointing out both the good and the bad, "[I]t's smart, it's relevant and it has some bad acting. [It should be] enjoyed for all the wrong and some of the right reasons that it is not just a horror movie, but a very honest and important movie as well."[22]

Q: The Winged Serpent

His fantasy horror *Q* a.k.a. *Q: The Winged Serpent* (1982) has a Rotten Tomatoes rating of 61%.[23] *TV Guide* praise Cohen for his intelligence, creativity and originality and further comment that '[Cohen] successfully combines a *film noir* crime story with a good old-fashioned *giant monster* movie' and that 'Michael Moriarty turns in a brilliant performance as Jimmy Quinn [...]'.[24] Horror author and movie critic, Kim Newman, praises Cohen's plot originality and canny use of characters in *Empire*, pointing out the director's use of an oddball as lead – Jimmy Quinn – who would ordinarily be a secondary character or warrant solely a cameo appearance; Newman also explains how Cohen has relegated all the usual plot devices – in movies such as *King Kong* – to the background.[25] Alternatively, the *Chicago Reader*, although viewing Cohen's monster movie as 'cheesy' and 'fun', ultimately condemns the movie as being 'curiously disengaged and sloppy'.[26] *The New York Times*, following the film's opening day at the Rivoli Theater, had just 'a few words – only a very few – about *Q*, offering a brief neutral synopsis and a couple

of quotes.[27] *Variety* are more favourable, focusing on Cohen's 'wild' and 'bizarre' – albeit realistic – efforts: *Q* has great fun mixing realistic settings with political satire and a wild yarn'. They go on to say that the film belongs to both Moriarty and the Monster.[28]

It's Alive

It's Alive, the first part of Cohen's horror trilogy featuring a mutated baby that kills its prey when trapped or frightened, holds a rating of 67% on Rotten Tomatoes, one of the highest ratings for his films. Focusing on the social context of the film at the time, *The Film Journal* points out that *It's Alive* "carries a potent mix of both suspense and social critique [...] [i]nvoking such taboo subjects as abortion as early as 1974." As well as being apt at providing 'suspense,' *The Film Journal* acknowledges Cohen's ability "to impart an intelligent nature to his otherwise pulpy horror films."[29] *Black Hole* magazine opines that despite a lack of A-List actors and special effects, *It's Alive* still manages to maintain the viewer's interest due to Cohen's "unique horror concept and a script rich in ideas." *Black Hole* nevertheless points out that "[w]hile the drama is consistent, it's less successful as a seventies monster movie, and especially lacking now." Whereas *Jaws* (1975) revealed the shark slowly, Cohen's film "barely ever shows us the goods." The magazine does agree, however, that *It's Alive* was "a sufficiently powerful monster movie and [that] audiences wanted more."[30] *Filmcritic* draws attention to the humour element, especially the scenes where the Baby-Monster is rustling in the bushes, unseen, comparing it to the scene in *Basket Case* (1982) when that film's Baby-Monster is stuffed into a garbage sack after being cut away from its human twin. *Basket Case* is indeed a part of another – later – Baby-Monster horror trilogy. In short, *Filmcritic* says that Cohen's film should not be confused with art; and yet, it is "pretty scary stuff" that "manages a few neat tricks."[31]

God Told Me To

God Told Me To a.k.a. *Demon* (1976), Cohen's science fiction thriller, has a rating of 75% on Rotten Tomatoes, making it Cohen's most successful directorial effort, critically. The film, in which a number of New York citizens embark on a killing spree because *God Told Them To*, is called "one of his most ambitious movies" that is "cemented in an interesting idea" by *QNetwork Entertainment*, who find Cohen's ideology of the existence of God interesting: "cynical at best" and "sacrilegious at worst." The magazine continues, however, to comment on Cohen's lack of patience and drive when completing his movies, regarding the end products as being "hastily thrown-together" and "a mosaic of scenes, rather than a satisfying whole." In conclusion *QNetwork* give the film an even 2 1/2 stars for being the "clumsiest and most entertaining schlock of the last 20 years."[32] *CinePassion* online magazine simply states: "[a] work of genius, in other words, possibly the Cohen joint that brims with the most all-pervasive invention and danger, as radical a Seventies 'incoherent text' as *Taxi Driver* and a clear linchpin of *The X-Files*."[33] The *Chicago Sun-Times* sees Cohen's incoherent text in a different light, likening the film to a cinematic version of the card game 52 Pickup: "the movie does achieve greatness in another way: this is the most confused feature-length film [...] ever seen."[34] But *Time Out* applauded Cohen for offering "the perfect existential anti-hero" in New York cop, Lo Bianco, in a film that "overflows with such perverse

and subversive notions that no amount of shoddy editing and substandard camerawork can conceal [its] unusual qualities" and that by "[d]igging deep into the psyche of American manhood, it lays bare the guilt-ridden oppressions of a soulless society."[35]

Filmography

Film

Year	Title	Director	Writer	Producer	Notes
1972	*Bone*	Yes	Yes	Yes	
1973	*Black Caesar*	Yes	Yes	Yes	
	Hell Up in Harlem	Yes	Yes	Yes	
1974	*It's Alive*	Yes	Yes	Yes	Avoriaz Special Jury Award
1976	*God Told Me To*	Yes	Yes	Yes	Avoriaz Special Jury Award
1977	*The Private Files of J. Edgar Hoover*	Yes	Yes	Yes	
1978	*It Lives Again*	Yes	Yes	Yes	
1981	*Full Moon High*	Yes	Yes	Yes	
1982	*Q*	Yes	Yes	Yes	
1984	*Perfect Strangers*	Yes	Yes	No	
	Special Effects	Yes	Yes	No	
1985	*The Stuff*	Yes	Yes	Yes	
1987	*It's Alive III: Island of the Alive*	Yes	Yes	Executive	
	A Return to Salem's Lot	Yes	Yes	Executive	
	Deadly Illusion	Yes	Yes	No	
1988	*Maniac Cop*	No	Yes	Yes	
1989	*Wicked Stepmother*	Yes	Yes	Executive	
1990	*The Ambulance*	Yes	Yes	Yes	
	Maniac Cop 2	No	Yes	Yes	Nominated- Fangoria Chainsaw Award for Best Screenplay
1993	*Maniac Cop III: Badge of Silence*	No	Yes	Co-producer	
1996	*Original Gangstas*	Yes	No	No	

Writer only

Year	Title	Director	Notes
1966	*Return of the Seven*	Burt Kennedy	

	I Deal in Danger	Walter Grauman	Feature-length re-edit of four *Blue Light* episodes
1969	*Scream, Baby, Scream*	Joseph Adler	
	Daddy's Gone A-Hunting	Mark Robson	Co-writer with Lorenzo Semple Jr.
	El Condor	John Guillermin	Co-writer with Steven W. Carabatsos
1980	*The American Success Company*	William Richert	
1981	*I, the Jury*	Richard T. Heffron	
1984	*Scandalous*	Rob Cohen	Co-wrote story with Rob Cohen and John Byrum
1987	*Best Seller*	John Flynn	Nominated- Edgar Allan Poe Award for Best Motion Picture
1993	*Body Snatchers*	Abel Ferrara	Co-wrote story with Raymond Cistheri
	Guilty as Sin	Sidney Lumet	
1996	*Uncle Sam*	William Lustig	
1997	*The Ex*	Mark L. Lester	
	Misbegotten		
2002	*Phone Booth*	Joel Schumacher	
2004	*Cellular*	David R. Ellis	
2007	*Captivity*	Roland Joffé	Co-writer with Joseph Tura
2008	*Connected*	Benny Chan	Remake of 2004's *Cellular*
2009	*It's Alive*	Josef Rusnak	Remake of 1974 film
2010	*Messages Deleted*	Rob Cowan	

Acting roles

Year	Title	Role	Notes
1984	*Perfect Strangers*	Man on Street	
1984	*Special Effects*	Journalist	
1985	*Spies Like Us*	Ace Tomato Agent	
1987	*A Return to Salem's Lot*	Female Zombie	
2002	*BaadAsssss Cinema*	Himself	Television documentary film
2005	*Make Your Own Damn Movie!*		Documentary film
2009	*Nightmares in Red, White and Blue*		
2019	*In Search of Darkness*		
2020	*In Search of Darkness: Part II*		

Television

TV movies

Year	Title	Director	Writer	Producer
1969	*In Broad Daylight*	No	Yes	No
1974	*Shootout in a One-Dog Town*	No	Story	No
1981	*See China and Die*	Yes	Yes	Yes
1983	*Women of San Quentin*	No	Story	No
1988	*Desperado: Avalanche at Devil's Ridge*	No	Yes	No
1995	*As Good as Dead*	Yes	Yes	Yes
2009	*The Gambler, the Girl and the Gunslinger*	No	Yes	No

TV series

Year	Title	Director	Writer	Creator	Producer	Notes
1958–1965	*Kraft Television Theatre*	No	Yes	No	No	Episodes: "The Eighty Seventh Precinct", "Night Cry" & "Kill No More"
1960	*Dick Powell's Zane Grey Theater*	No	Yes	No	No	Episode: "Killer Instinct"
1961	*Way Out*	No	Yes	No	No	Episode: "False Face"
	The United States Steel Hour	No	Yes	No	No	Episode: "The Golden Thirty"
	Checkmate	No	Yes	No	No	Episode: "Nice Guys Finish Last"
1963	*Sam Benedict*	No	Yes	No	No	Episode: "Accomplice"
	Arrest and Trial	No	Yes	No	No	Episode: "My Name is Martin Burham"
1963–1965	*The Defenders*	No	Yes	No	No	9 episodes
1964	*Espionage*	No	Yes	No	No	Episode: "Medal for a Turned Coat"
1964–1965	*The Fugitive*	No	Yes	No	No	2 episodes: "Escape into Black" and "Scapegoat"
1965–1966	*Branded*	No	Yes	Yes	Yes	48 episodes
	Never Too Young	No	No	No	Executive	5 episodes
1966	*Blue Light*	No	Yes	Yes	No	17 episodes
	The Rat Patrol	No	Yes	No	No	Episode: "The Blind Man's Bluff Raid"
	Coronet Blue	No	Yes	Yes	No	11 episodes
1967–1968	*The Invaders*	No	Yes	Yes	No	43 episodes
1972	*Cool Million*	No	Yes	Yes	No	Episode: "Mask of Marcella"
1973–1974	*Griff*	No	Yes	Yes	No	13 episodes
1973–1974	*Columbo*	No	Yes	No	No	Episodes: "Any Old Port in a Storm", "Candidate for Crime" and "An Exercise in Fatality"
1995	*NYPD Blue*	No	Yes	No	No	Episode: "Dirty Socks"
2006	*Masters of Horror*	Yes	No	No	No	Episode: "Pick Me Up"

Notes

a. Some sources during Cohen's life reported that he was born in 1941,[1][2] though his

obituary in *The New York Times*, citing his family and relevant census data, gives a birth year of 1936.[3]

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External links

- Official website (https://www.larrycohenfilmmaker.com)
- Larry Cohen (https://www.imdb.com/name/nm0169540/) at IMDb
- Larry Cohen biography on (re)Search my Trash (http://www.searchmytrash.com/articles/larrycohen(8-08).shtml)
- Senses of Cinema Great Directors profile (profile by Tony Williams) (http://www.sensesofcinema.com/2003/great-directors/cohen/)

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